

# BEACH BOYS STOMP

## 38

AUGUST 1983



## BEACH BOYS STOMP - AUG 1983

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## EDITORIAL

I didn't expect to be writing an Editorial with the Beach Boys at No.1 in the album charts but there they are, albeit a compilation, just shows the power of TV advertising. A sensible choice of 45 could have perhaps seen them in the singles chart also.

The news of Brian's continued improvement is very encouraging. It's said Dr. Eugene Landy's aim is to get an album of new songs ready by early next year. Carl's comments were 'he would love for Brian to write some new songs, but he'll be delighted if his brother just regains his peace of mind'. I endorse what Carl says. Hopefully pressure won't be put on Brian again to come up with the goods. If he gets well and wants to write songs then that's fine. Brian says "I like the spirit of how I feel about songwriting again".

Final preparations are being made for the Convention on the 17th September and increased expenses mean that we will reluctantly have to raise the admission to £3.00, but I'm sure you will find it worth the increase. I look forward to seeing as many of you as possible in Harrow.

Thanks again to Sally Gouge for the Convention 83 drawing in this issue and to Malcolm Searles for putting together the crossword in the last issue, and for the quiz in this issue.

Back issues available are: 35, 36, 37 @ 75p each.

Andrew Doe has a very limited number of signed Honeys ECSTASY albums, so write to him at 5 Middlefield, Farnham, Surrey. Anybody who wants the ROCK N' ROLL CITY tape featuring the Beach Boys' California Dreamin', please send an SAE to STOMP for details.

PLEASE NOTE: Ann Bowerman has now moved address - please make sure that subscriptions, letters etc. are sent to the STOMP address (these are then forwarded on to Ann).

MIKE

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## RECORD NEWS

The first ever 'buy one get one free' has been released by EMI, and the first Beach Boys release of this type. This TV advertised LP called THE VERY BEST OF THE BEACH BOYS no. BBTV 1867193 (LP) TC-BBTV 1867195 (Cass.) is retailing at around £5.99. The tracks are as follows:

VOL.1 - Side 1: Surfin' Safari, Surfin' USA, Shut Down, Little Deuce Coupe, In My Room, Fun Fun Fun, I Get Around, Don't Worry Baby, When I Grow Up. Side 2: Wendy, Little Honda, Dance Dance Dance, All Summer Long, Do You Wanna Dance, Help Me Rhonda, California Girls, Little Girl I Once Knew, Barbara Ann.  
VOL.2 - Side 1: You're So Good To Me, Then I Kissed Her, Sloop John B, God Only Knows, Wouldn't It Be Nice, Here Today, Good Vibrations, Heroes and Villains, Wild Honey  
Side 2: Darlin', Country Air, Here Comes The Night, Friends, Do It Again, Bluebirds Over The Mountain\*(listed on cover as Blueskies Over The Mountain), I Can Hear Music, Breakaway, Cottonfields. \*This is the Dutch mix.

The album has two pictures of the group on the back covers, both are from early and mid sixties EP's from Surfin' USA (on Vol.1) and God Only Knows (on Vol.2), as well as sleeve notes.

I recently saw in the HMV Shop in Oxford St., an album by Rex Allen Jr - ME AND MY BROKEN HEART (Warner Bros. BSK 3300) at £1.99. On the sleeve Dennis Wilson appears courtesy of Caribou Records, on further examination I found him to be one of eleven backing vocalists on the LP. I haven't heard it yet, but I don't expect Dennis' voice to be very prominent amongst that many vocalists.

Finally, on behalf of Carole and myself I would like to thank everyone who sent us cards and messages for our recent marriage.

### TREVOR CHILDS

Just a few notes to add to what Trevor has said. The Beach Boys Medley/God Only Knows CL 213 has been re-issued to tie in with the TV album release. Having spoken to compiler Charles Webster the original idea was to do a real very best of the Beach Boys from 1961 to 1980 covering all Capitol, WEA and CBS releases (now that would have been a great album). As all post 1970 material is now with CBS. It didn't seem too difficult, but CBS said no and that the group weren't too keen on the idea. Don't they want to sell the 70's Beach Boys music? So the compilation was based on a UK discography and then filled out with a few of the compilers favourites like, Wendy, Here Today, Country Air and Here Comes The Night (1967 version). I was also told that this album wasn't really aimed at US fans, as we've got all the tracks anyway, but people who would perhaps just like to have one or two Beach Boys albums in their collections or even those whose copy of the 20 GOLDEN GREATS has worn out, this is ideal. Do It Again was considered as a re-issue but EMI decided on the medley instead, a mistake I think. They could have at least issued the ballad medley. Still having seen the TV ad I'm sure it will do very well.

### MIKE

## COMPETITION

### THE VERY BEST OF THE BEACH BOYS

To win both volumes of this new compilation answer the following questions and send them into me at STOMP. Closing date 17th September 1983.

1. Study the track listings of both vols. of THE VERY BEST OF THE BEACH BOYS and give the title of the one track that has not appeared on a US or UK Capitol 45 A or B side.
2. Give the title of the highest charting US B side.
3. Name one song (not on the vols.) composed by all five original Beach Boys.

### MIKE

## THE 5TH BEACH BOYS STOMP CONVENTION

17th September 1983 - 12 noon to 6.00 pm  
Entrance fee: £3.00  
Harrow Leisure Centre

First the bad news, we did want to keep the entrance fee the same as last year at £2.00, but because of the spiralling costs of hiring the hall, video equipment and large screen, we will have to increase it to £3.00, which will again include a souvenir badge.

Various videos are still being sought so we won't know for sure what will be shown until much nearer the day. Also, unreleased music will be selected a couple of days in advance.

Most but not all Auction items and Raffle prizes are in, so here is a list of what we have at present.

### AUCTION

1. Autographed SUNFLOWER signed by all five Beach Boys plus Bruce
2. Child of Winter - unissued UK 45
3. Beach Boys jackets
4. STACK-O-TRACKS US original with booklet
5. Taiwanese red vinyl ALL SUMMER LONG
6. KTSA promo interview album

### RAFFLE PRIZES

1. AUSTRALIAN RARITIES album
2. Pack of Concert programs, Billboard supplement, BB Goldmine special
3. Carl Wilson Hold Me promo 12" single
4. Byron Preiss Beach Boys book
5. Set of Pet Sounds magazine
6. Pack of various singles
7. BOLLAND promo booklet
8. Here Comes The Night blue vinyl promo 12"
9. Signed Honeys ECSTASY album
10. Beach Boys ballad medley 12"
11. The Surfer Moon - Bob & Sheri blue vinyl Beach Boys Collectors Series Vol.1

We are still hoping to get signed copies of Carl's YOUNGBLOOD and ROCK N' ROLL CITY as well.

The address is Harrow Leisure Centre, Christchurch Avenue, Harrow, HA3 5BD. The nearest station is Harrow & Wealdstone. There is plenty of car parking facilities. A bar will be open inside the hall and the Leisure Centre also has a cafeteria. The Convention starts at 12.00 noon and finishes at 6.00 pm. Entrance fee £3.00. Plus don't forget to bring the latest issue of STOMP so you don't have to pay the Leisure Centre 30p entrance fee.

Look forward to seeing you all there on the day.

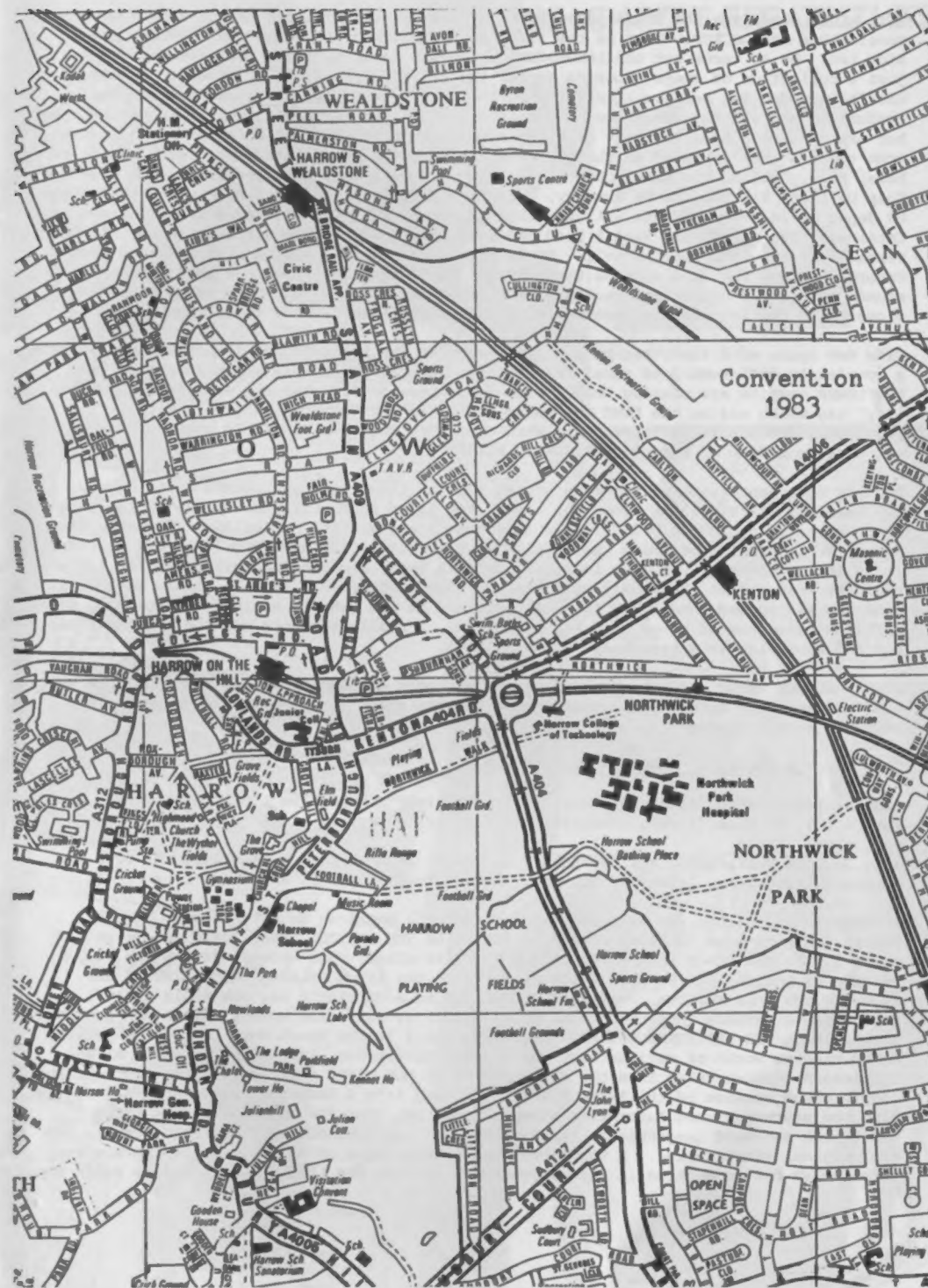
MIKE AND ROY

### REVIEWS

#### CARL AND THE PASSIONS - LANDLOCKED - ENG-10

Side 1: Loop De Loop, Susie Cincinnati, San Miguel, H.E.L.P. Is On The Way, Take A Load Off Your Feet, Over The Waves, I Just Got My Pay, Sound Of Free, Child Of Winter, It's About Time.

Side 2: Tears In The Morning, Good Time, Big Sur, Lady, When Girls Get Together, Lookin' At Tomorrow (A Welfare Song), 'Til I Die





This album comprises the complete contents of what is widely known as the second US Warner Bros. album **LANDLOCKED**. That is the first seven tracks on side one and the last six on side two. As it turns out the **LANDLOCKED** album was never intended for release, and was just a collection of songs recorded during the prolific years 69/71. Whether it was or wasn't intended for release, listening to it now, it certainly was good enough. The production and all the songs are excellent. Most of the songs did eventually get released but are presented here in their original form, except for Susie Cincinnati which is the mono version that appeared on the B side of Add Some Music To Your Day. Susie sounds very bassy here. All of the **LANDLOCKED** songs flow very well as a cohesive album. On side one Loop De Loop, S.E.L.P. Is On The Way, Over The Waves and I Just Got My Pay all make their US debut on an album and are all very nice stereo cuts. Over The Waves is also known as Carnival. San Miguel and Take A Load Off Your Feet are slightly different mixes to the versions we know and love so well. Bonus tracks on side one are Dennis' Sound of Free recorded around the same time as **LANDLOCKED**. Child of Winter the 1974 Xmas single which sounds out of place here and should have been on the **MADE IN USA** LP instead. The side closes with the interesting percussion tracks to **SUNFLOWER's** It's About Time.

Side two opens with the other bonus track Tears In The Morning. An alternate version with a completely different lead vocal from Bruce. The backing vocals which appear on the **SUNFLOWER** version are missing here. Different mixes on side two are Good Time minus the 'hey' tag which was on the **LOVE YOU** version, Lookin' At Tomorrow, which is without the phasing of the **SURF'S UP** version and When Girls Get Together, slightly shorter than the cut that turned up on **KEEPIN' THE SUMMER ALIVE**.

Dennis' Lady appears on an album in stereo for the first time and sounds quite superb. Two versions of 'Til I Die close the album, the first is an unfinished take of the song as it appeared on **SURF'S UP**. Brian's lead vocals are missing. Finally a fantastic five minute version, part of which was originally released on **THE HAWTHORNE HOTSHOTS** Ep. Here it is in its entirety. A long introduction with bass, vibes and an organ joining in, you begin to wonder when the vocals will start. Then a burst of a capella vocals which will make you sit up and wonder why this has remained in the can for so long and how many more different versions of songs have been recorded. A really fabulous version of 'Til I Die, and a fine finish to a remarkable album release.

Please do not write and ask where or how to get hold of **LANDLOCKED**, as I do not know yet, nor do I know how much it will cost or how to obtain it. This particular copy was borrowed from a friend.

#### CARL AND THE PASSIONS - MADE IN USA - BR409

Side 1: Pamela Jean, After The Game, Be True To Your School, The Little Girl I Once Knew, Wouldn't It Be Nice (live), Cottonfields, The Lord's Prayer, Little Saint Nick, What'd I Say (live), Karen

Side 2: Good Vibrations, Well Your Welcome, Never Learn Not To Love, Bluebirds Over The Mountain, Breakaway, Celebrate The News, It's A Beautiful Day, Auld Lang Syne

It appears this album has been put together for the American market, as most of the recordings here were released either in the UK on **THE CAPITOL YEARS** boxed set or in Australia on the **BEACH BOYS/BRIAN WILSON RARITIES** album. The exceptions are the Ode release of Wouldn't It Be Nice which appeared on the album **CELEBRATION - LIVE AT THE 1970 BIG SUR FOLK FESTIVAL** (no. AMLS 2020), and on a US single no. ODE 66016 in 1971. Karen the 40 seconds long theme tune to a 1964/65 TV situation comedy series, was previously available on **THE HAWTHORNE HOTSHOTS** double Ep Vol.3 in the Beach Boys Collectors Series. Seven minutes worth of various sections of Good Vibrations, including the whole of an unreleased version taken from the **BEST SUMMERS OF OUR LIVES** radio show. Finally, the full length album version of the **AMERICATHON** theme song It's A Beautiful Day. What'd I Say is from the aforementioned Australian album. Bluebirds Over The Mountain is the Dutch single mix and Auld Lang Syne is the Sans Dennis' rap version. All the other tracks are the original single mixes. A word about the sleeve notes on both albums, which are very informative but no mention is made anywhere on this or the **LANDLOCKED** Lp of The Beach Boys.

## LANDLOCKED

BRIAN • MIKE • CARL • DENNIS • AL



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REALISTIC  
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BRIAN • MIKE • CARL • DENNIS • AL



## BEST OF BEACH BOYS

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THE BEACH BOYS/JAN & DEAN - ALL-TIME FAVOURITE HITS OF SURF, STOCKS AND SUMMERTIME FUN  
Cassette no. 4XL 8149 - Cat. No. 51-9010

Side 1: Surfin' USA - BB, Drag City - J&D, I Get Around - BB, Honolulu Lulu - J&D, Shut Down - BB  
Side 2: Deadman's Curve - J&D, Fun Fun Fun - BB, Surf City - J&D, Little Deuce Coupe - BB, The Little Old Lady From Pasadena - J&D

A few subscribers have enquired about this album which was released in 1981 and like ROCK N' ROLL CITY is only available in Radio Shack stores. Unfortunately the album is no longer available, only the cassette. All the cuts are the original versions not the K-Tel recordings. This is the album that inspired Mike and Dean to approach Radio Shack to distribute ROCK N' ROLL CITY. Where possible the true stereo cuts have been included. A nice idea to alternate BB and J&D tracks, and it's great cruisin' music. Only complaint, a bit short on playing time.

THE BEACH BOYS MEDLEY (long version) - Japanese issue No. ECS-27004

Side 1: (Uptempo side) Good Vibrations, Help Me Rhonda, I Get Around, Little Deuce Coupe, Little Honda, Hawaii, 409, Noble Surfer, Dance Dance Dance, Shut Down, Surfin' Safari', Barbara Ann, Fun Fun Fun (time 6.47)  
Side 2: (Ballads side) Surfer Girl, Girls On The Beach, Ballad of Ole' Betsy, We'll Run Away, Caroline No, The Surfer Moon, In My Room (time 9.35)

Interesting issue which is different to the French 12" issue. The French uptempo medley included the same songs as the single release of The Beach Boys Medley but some of the songs were extended. A follow up medley was prepared but never issued. The songs edited by John Palladino were Little Deuce Coupe, Little Honda, Hawaii, Dance Dance Dance, When I Grow Up, Be True To Your School, Do You Wanna Dance. The first four are included on the Japanese issue so it seems they were taken from the Medley Part 2 and just slotted in. Little Deuce Coupe has been speeded up to fit in o.k. The ballad medley which is the most successful and enjoyable, is the same as the French release. Cover artwork is taken from THE CAPITOL YEARS boxed set.

BEACH BOYS GREATEST HITS - Australian issue No. PLAY 1013

Side 1: Beach Boys Medley (long version), Surfin' USA, Hawaii, Help Me Rhonda, Do It Again, Wouldn't It Be Nice, Good Vibrations, You're So Good To Me, Heroes and Villains, Then I Kissed Her, Cottonfields  
Side 2: I Can Hear Music, I Get Around, When I Grow Up, Surfer Girl, Wild Honey, Fun Fun Fun, Barbara Ann, God Only Knows, Dance Dance Dance, Sloop John B, Beach Boys Ballads.

If you can't find the Japanese 12" then both medleys make their only appearance on an album here. When this album was released, late in 1981 it had a similar success to the UK 20 Golden Greats. Getting TV advertising spots and reaching the top of the LP charts. The sleeve notes give details of all the chart positions of all the groups singles that made the Australian top 40. I got both the Japanese 12" and this Australian LP from the HMV Shop in Oxford St. London.

MIKE

### FANTASTIC BAGGYS - COMPETITION RESULTS

Many thanks to everyone who entered the competition and I'm still receiving answers as this issue is typed. The correct answers are:

1. Move Out Little Mustang from THE LITTLE OLD LADY FROM PASEDNA LP (1964).
2. Tell Em I'm Surfin' from RIDE THE WILD SURF LP (1976).

Some people said When Surfer's Rule but that was credited to The Fantastic Baggys. All winners should receive their albums shortly.

MIKE

# THE VERY BEST OF



## BRIAN WILSON - THE FUTURE!!

'life is my destiny - why change the part of me that has to be free'  
'no matter how bad the situation - he continues to survive'

Two quotes, so important to those who know Brian Wilson. Firstly, of course he has never been free, Brian has always been very insecure. Nevertheless, when the situation has been bad, and it's been very bad in the last 12 months, he has continued to keep his head above water - but only just!

I make no excuse for my overall lack of interest in the group since my return from Los Angeles last year. From a time when I used to receive 4 or 5 letters a day from pen friends around the globe, nowadays I doubt if it's one a month.

However, very recently I received a small postal roll from California, and when the contents revealed themselves, it brought back all the enthusiasm, and also made the previous 24 hours seem a little amusing. For on the previous morning I had spent 15 mins or so chatting to the noted Beach Boys observer, Richard Williams. Only a small amount of conversation was devoted to Brian and the band, after all what was there to talk about, other than to heavily criticise their present situation.

The contents of the package was a joy to behold, I had hoped one day something would appear to revive my interest. Lo and behold, here it was, dated 26th June, I assume it was a give-away from The Los Angeles Times entitled Calendar. On the cover in colour was this marvellous picture of Brian, looking as we haven't seen him look in years, in fact I've looked at it for hours and read the article three times and I'm still trying to convince myself it's true.

Of course you learn when one follows the Beach Boys that 80% of all articles read the same, but here was something special, a light at the end of the tunnel.

'Brian's weight is down from 300 to 190 pounds', 'everyone around him is encouraged' and plus in his own words 'I went through a lot of suffering, it was embarrassing being on stage, we are supposed to be the clean cut American Beach Boys and I looked like a slob'.

All this future hope is down to Brian's companion on the cover picture, Dr. Eugene Landy. The article is fairly predictable, and why not, but as I read through, I felt several comments could be made.

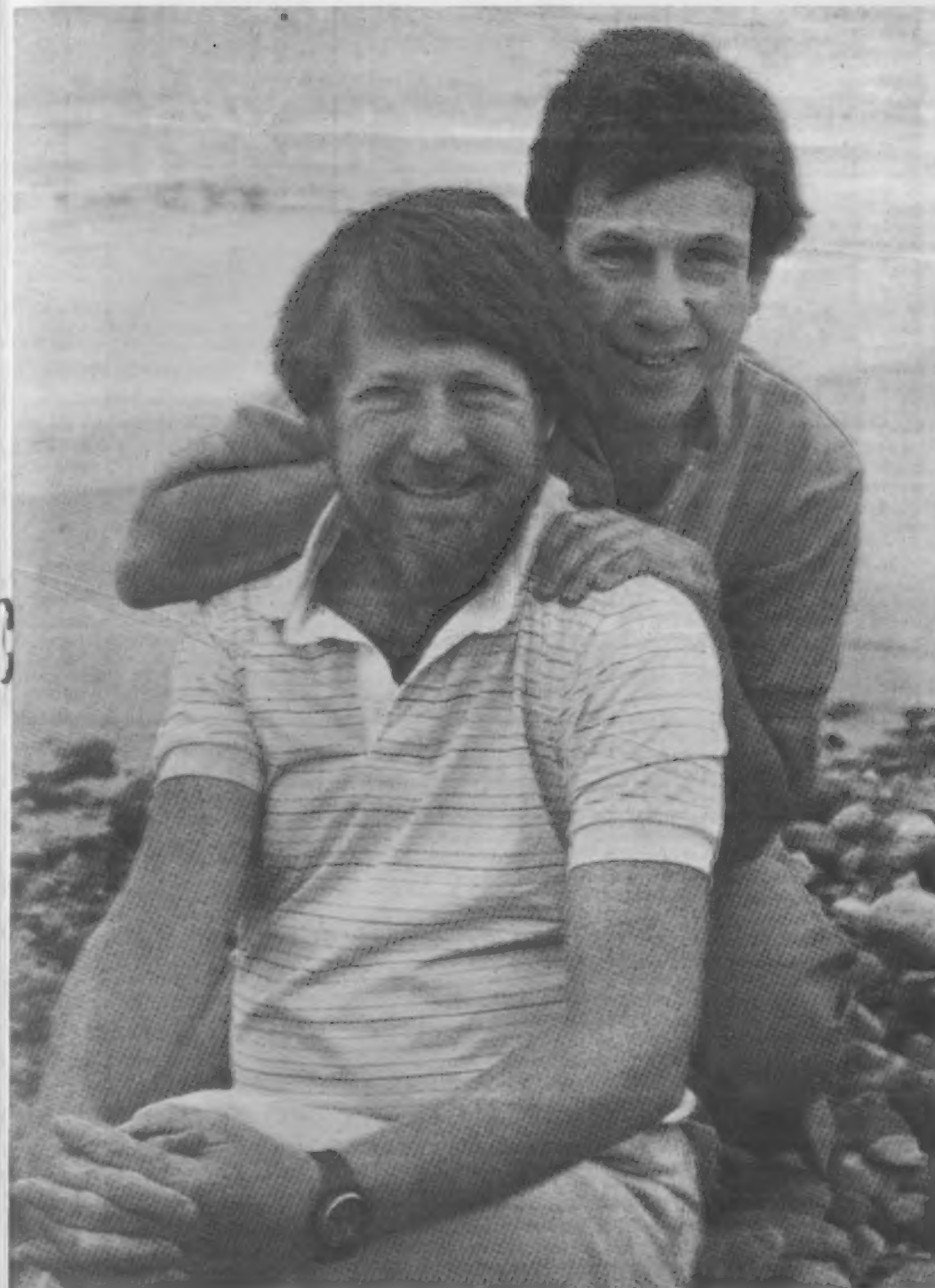
'Landy's expenses are being picked up by the band who ear mark the net proceeds from one concert a month to Brian'. The fact is, if it wasn't for Brian they wouldn't be giving concerts anyway. The truth is Brian never needed them but they desperately need Brian, and that is most of the problem.

Dr. Landy had worked with Brian in '76 but had needed the association long before time, because of a dispute with the then group's manager Steve Love.

Finally, a closing comment - 'Landy suggests that Wilson was in such bad shape that he wouldn't have lived longer than two more years'. When I was in California in '82 someone mentioned that Brian wouldn't have long to go. I didn't realise how true he might have been. I also recall sitting in a friend's car outside Brian's house last year, considering a call but my friend's words were 'if you knock now to say "Hi" you'll destroy all your happy memories of meeting Brian here in '79 and when you and Mike saw him in London'. Now I realise how right my friend's advice was.

So who knows, maybe we will see a new album in 12 months or less, maybe the band will come to London again, maybe I'll get to see Brian again, as I would want to remember him - maybe. The band are nothing without Brian, and we must all hope that Landy finishes his job this time. So I send every good wish to the two of them and await in hope as I feel there is good reason for it.

ROY GUDGE





## US CONCERT REVIEW

Norman, a friend of mine who is presently working in America for a few months, wrote to tell me about "the best Beach Boys concert" he had ever seen following their appearance in Detroit recently. The following is an extract from his letter which I hope will be of interest to readers and convey the same excitement that I felt on reading it.

It was an evening that followed a day of sunshine but cool temperatures. Cars streamed down from all directions to this venue called PINE KNOB and in the car park there was an air of excitement as most people were unloading ice boxes, full of food and beer, and blankets, and making their way to the amphitheatre. I was surprised to see so many young people. There were some people carrying replica surf boards under arm.

We made our way past the stalls selling Beach Boys tee shirts, etc. and the food stalls, towards the sound of happy people and music. There were two hills overlooking the covered stage area full of bright colours of people wearing Beach Boys style clothes. We managed to stake our claim to a fairly good vantage point (10 of us). Just before the Beach Boys were due to show up. There were probably 20,000 people in the audience.

After we had selected our spot we ate our picnic and drank a number of beers. The sun began to set, a helicopter appeared, landed behind stage, and then to a roaring welcome, the Beach Boys appeared. Everyone stood up, lots were dancing, and the Beach Boys then gave us two hours of pure unadulterated Beach Boys, nothing new just all of what we know them for. The acoustics were perfect, and the atmosphere excellent with the shivers up and down the spine working overtime.

During a couple of numbers Mike Love, acting like a youngster, jumped on and off the grand piano. But all too sadly it came to an end after an encore of Good Vibrations everyone packed up and slowly meandered down the hill to the cars and the journey home."

I was with Norman when he last saw the Beach Boys, which was at the time of CARL AND THE PASSIONS SO TOUGH, when Ricky Fataar and Blondie Chaplin were with the group. This previous concert was held at the Mayfair Suite in Birmingham and was a very casual affair with no seating (most people sat on the floor or stood up in the raised bar area), and the group had to walk through the audience to get to the stage. A bit like a local dance really but without the dancing on this occasion. After the concert, which the audience enjoyed despite the change in line-up, Mike, Alan, Carl and Dennis and relative females plus one or two support members strolled off to their hotel (having been told that it was just down the road), virtually unnoticed while the rest of the support band took the long route on the coach provided with screaming fans in pursuit. All the group left by the front door so this appeared a particularly amusing scene.

As a concession for not being at Pine Knob I received a rather nice tee shirt with a large cartoon style Woodie and palm trees on the back and small surfer motive on the front referring to the 1983 World Tour. I guess England isn't part of the World this year, sad to say.

(Special thanks to Norman Hewlett).

BOB VERNON

## TYPIST WANTED FOR STOMP

Due to the company I work for expanding plus the fact that we get a new MD (who I work for) in a week's time, I am unable to continue typing STOMP (this is my 20th issue). I shall, however, continue to keep an active part in the running of STOMP, i.e. subscriptions etc. but this does mean we urgently need someone to type the magazine every two months (starting from the October issue). If you can help or know of someone who can help please contact either Mike or myself at the STOMP address or ring me at work on 01-977 0051 Ext. 200.

ANN



BEACH BUMS—Carl Wilson of the Beach Boys, center, and his attorney, Ross Schwartz, right, break the news to Jerry Schilling: Wilson likes the job he's done representing him as a Caribou solo artist and has renewed his managerial contract with the former Elvis Presley associate.

## UNEARTHING THE RELICS

Recent issues of STOMP have been notable for the gradual emergence of people who have described various unreleased tracks or albums that they have on tape. Good, at last we are coming clean and admitting that by various nefarious means we have been able to hear things that we shouldn't have been able to. However, this does raise somewhat of a dilemma in that a large number of STOMP subscribers must by now be in certain states of desperation or frustration prompted by the goodies so tantalisingly dangled before them. I would guess that there are many people who are subscribers in isolation and are not part of the grapevine, and as much they deserve more consideration. The question is what form should this take. Should STOMP: a) remain silent and restrict comment only to legitimate tracks; b) continue the present state; or c) organise some way of spreading the goodies. Immediately c) can be discounted in any overt form for the obvious legal reasons, and a) seems unlikely since a fair amount of comment has already taken place and you can't put the clock back. This leaves b) on the basis that knowing a track exists but not having it, is arguably better than blissful ignorance. It is indeed a problem which could and should be argued about in STOMP letters.

Having now tried to think it all out, it is still with some trepidation that I weigh in with details of the pride of my collection: a tape which arrived earlier this year from an American collector who is apparently out of the mainstream over there. I preface the following comments with a reminder of the feeling that we must have all had; the desire for a new track to contain all the old magical elements and golden harmonies. Almost always we are slightly disappointed, but this tape gave me goose bumps in several places as the early to mid-sixties Beach Boys sound burst over the speakers on what in some cases sounded to me like finished tracks. So onwards to the details:

The tape is a collection of tracks apparently recorded between mid 63 and approximately mid 65. Writer credits are given where known.

### '53 Red Roadster (Brian Wilson)

This sounds finished with its typical chug-a-lug vocal surf rhythm so beloved by Gary Usher for his Hondells tracks. Brian's lead soars effortlessly into falsetto on the chorus which is everything you would expect from the title.

### Doheny Drivin' (Wilson/Love)

A somewhat rough mix which only detracts a little from Mike's nasal whine in full flight on a very early forerunner to his work with Celebration tracks (Cruisin', Almost Summer). This is apparently the very first car song written, pre dating even 409. The story goes that Mike, who was the only one old enough to drive, came to Brian and suggested that he wrote a song about driving because everyone was doing it. The lyrics run through the cars that they would all drive to Doheny - even a 'Custom for Carl' who was still only barely out of nappies.

### You Ain't Funny (Brian Wilson)

This was slotted for inclusion on a Honeys' album that never emerged. Perhaps one of Brian's first attempts at writing about emotional problems, the song here is written from a male point of view, whereas the Honeys' version reverses this and slightly speeds the song up. The track is notable for its moody use of a glockenspiel.

### Shot Rod ((McNeil/Edwards/Usher)

No connection with the Conny and Bellhops rocking instrumental. This is indeed an odd one and it appears to have no Beach Boys involvement other than an obvious goofy Brian lead vocal. The best guess is that it was an Usher project conceived in a rather light moment. Like a slower Alley Oop the song tells of a beat up old car with suitable sound effects. This must have been the forerunner to Jan & Dean's Schlock Rod. Apparently the crash at the end of the song was Brian eating a carrot pinched from his father's dinner plate.

### Weekend (Wilson)

A rough demo of the song covered by the enterprising Las Vegas group Good Vibrations. Originally destined for the TODAY album, this song was inexplicably dropped by Brian. The story goes that whilst Brian was working on the track, a weekend actually happened and this

frightened him into a remake of Do You Wanna Dance.

### Kathy (See you in school) (Wilson)

Three versions exist of this with varying track lengths - 30, 60 and 90 secs. It is a TV commercial with space for voice over extolling the need to attend school regularly. The voice over was to have been Lloyd Thaxton but he had gone surfing with the Challengers on the morning of the session and never made it back. Hence the demise of the track. The faster version featuring the Boney's cheerleading in the background is only available on an obscure Figian bootleg.

### C'mon Everybody (Cochran)

Recorded at the same session as Day In The Life Of A Tree, this is the only track that is way out of sequence. In an attempt to get Brian back to his roots, Mike suggested that Jack Reilly sing a slow version to sound like the ocean lapping at a sandbox. Unfortunately the track remains unfinished; a perfect mix and backing track, it's just that everyone falls asleep half way.

### Draggin' Diana (not known but probably just Brian)

An out and out Beach Boys rocker, a little reminiscent of Don't Back Down. The lyrics tell of a politician's daughter who tries to take over the hamburger stand to run as a drag strip pull in. The song was offered to Jan & Dean, but Jan turned it down as being too Right Wing.

The tape also contained other better known items, but the above were the obscure goodies even by STOMP standards. When I got it, in very early April, my first thought was to copy it profusely and offer it for sale under some obscure pseudonym. If only Capitol had had the sense to put together another album between SURFER GIRL and LITTLE DEUCE COUPE then these gems would never have been lost. Most of you will probably never hear them, and some of you may never hear the other items on the circuit. Such a shame that unreleased material cannot become public domain or the vinyl equivalent after five years or so. Wouldn't it be nice!

### KINGSLEY ABBOTT

## COMMENTS ON ROCK N' ROLL CITY & ECSTASY

ROCK N' ROLL CITY is an immensely enjoyable tape and I wouldn't hesitate buying any future Radio Shack projects. Adrian and Mike's Da Doo Ron Ron oozes with summer goodness, sorely missed in 70's Beach Boys material. I am not familiar with 3 of the 12 tracks and one of them, 96 Tears, sounds just plain awful to me. Baby Talk is an updated version of Jan & Dean's old hit whilst Lightning Strikes sounds similar to the version Adrian had out last year. California Dreamin' has quality and class all over it. The vocals interlock with each other perfectly and Alan and Carl's leads are, needless to say, faultless. Another song I feel the Beach Boys could do from this era is the Flowerpot Men's Let's Go To San Francisco. The worst track next to 96 Tears is Sealed With A Kiss which is simply dull and boring compared with the gorgeous version of The Association's Walk Away Renee, which has fine vocals and is better than the original. Finally, The Loco-motion has a good Mike lead, adequate backing vocals, and overall a nice summer feel to it.

### STEPHEN CHARLTON

ROCK N' ROLL CITY is a very well put together tape, the highlights for me being California Dreamin' (who's wouldn't?) and Da Doo Ron Ron (great hit potential). The track I like least is 96 Tears. It doesn't seem to go with the rest of the tape. Am I hearing things, or is there a dog yapping in the middle of Wild Thing?

### LOUISE FRANKLIN

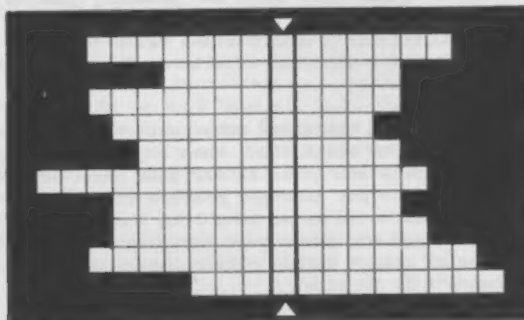
ECSTASY: I was disappointed with the Honeys' own compositions, i.e. Girls Are Vicious and Running Away From Love. The two Brian Wilson songs however are really great. I think the



## QUIZ

All you have to do is solve these clues and then fill the answers in the grid below, revealing in the centre column a lady who flew with Dennis in the early 1970's. But beware, the clues aren't in the correct order, you have to decide what the right order is. The answers to all the clues are the names of people that The Beach Boys have somehow been associated with sometime during their careers. Answers will be in issue 39.

Don't let this poet fly over for a bite! (8.7)  
 Take cover, the surf's up (5.4.6)  
 Lyricist? That's not me (4.5)  
 "Oy, more leg Liv!" A changed Vice-President talks (5.7)  
 Murry Wilson found his own way to break away (6.6)  
 Her real name wasn't Susie (7.7)  
 Discover America and smile (3.4.5)  
 "Hit me...groan! What is a young girl made of?" (4.6)  
 Honey with ginger, Mmmm! (6.5)  
 Maybe he traded in Holland? (4.6)



COMMENTS ON ROCK N' ROLL CITY & ECSTASY continued...

group made a great job of You Brought It All On Yourself, and Go Away Boy equals anything on the AMERICAN SPRING Lp. In fact, these two tracks would make a fantastic double A-side single. Love You Forever, Temptation Eyes and Indian Giver are also goods tracks. The other tracks sound very average on first listening and Be My Baby could have been a lot better. Surely after 20 years in the business The Honeys are capable of a much better version of this great song.

DOUGLAS CROMBIE

ECSTASY: I awaited this one with bated breath, but when I saw the cover my heart took a dive; the artwork is abysmal - compared with other Rhino albums this is a sleeve without any merit whatsoever. On the vital part - the music. Well, I suppose I was expecting SPRING part 2, something we'd always been warned not to do. In this respect, I suppose disappointment was inevitable, though without the involvement of Brian, the Boys and David Sandler, comparisons are very unfair. Even so, I was expecting better. The vocals are fine, but the production and material I found weak and very, very average. The standout tracks are the two Brian compositions (what's new?), Indian Giver and Be My Baby, the latter in my opinion perfectly illustrating the weaknesses of the other material; it stands head and shoulders above the rest of the set. The tragedy is that we know the girls are capable of much better; having heard Do Ya?, It's Like Heaven and She's Out To Get You. I know this for a fact and who knows what other unreleased gems (i.e. Honeycomb) are lying around, waiting for Rhino to get them out on vinyl? (I DO, THEY AREN'T AND RHINO WON'T - AGD). My advice to the girls would be to get some stronger material and Carl or Mr. Spector in on the production side - wishful thinking, I know, almost as crazy as hoping for a new album from the Beach Boys... but it's nice to dream, isn't it?

JOHN HOMER

ECSTASY: It's been quite a few years since the Honeys split up to become Spring, when Ginger Blake went her own way. I thought her vocals on the early Honeys tracks were great, so when I read in STOMP that she had rejoined the Rovell sisters to reform the Honeys I reckoned their new Lp would be worth a listen. I WAS RIGHT! Kicking off side one is a rockin' number, Running Away From Love. Ginger's gutsy vocals really work and I think I'd pick this as a 45. The title track is another upbeat tune with some magic vocals. Love You Forever has Marilyn up front, a more laid back sound than the previous two - a really nice track. Whilst Brian's You Brought It All On Yourself is different, it's a really catchy number and the girls handle it well. Lastly on side one is Indian Giver - I love it! I'd never heard this track before, but surely any previous recording couldn't have sounded better than this. Magic stuff!! Side two starts with another outstanding cut in Temptation Eyes, the girls sound terrific. Boy From Nowhere is pretty heavy, and I like it - especially the raunchy lead guitar riffs. I think I'm a bit biased as Ginger's vocals really work for me, but the next track is one of my favourites, Girls Are Vicious. A great song written by the girls, I could see this going down a storm at a live venue. This sounds like a real rave review you might think - AND it is. In fact the next track, Be My Baby is probably the weakest of the set, but I still like it BETTER than the original version. A nice lead from Marilyn and some sweet backing vocals. The last song on the Lp is the second by BW, and the only slow one of the whole set. It's a bit of a weepie, but lovely to listen to. A fitting end to a fine album.

To close, I'd like to wish the Honeys every success because this really is an excellent record. I am now converted to a fully-fledged Honeys fan and eagerly await a follow-up album. Well done girls!

BOB WARDLE

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WANTED: Any of the following albums in stereo or mono: SURFIN' USA, SUMMER DAYS & SUMMER NIGHTS, BEST OF VOL.2. Records and covers must be in very good condition and original UK releases. Write to: Phil, 1B Coast Road, Marske, Redcar, Cleveland, TS11 7LZ or Phone 0642 486701.

WANTED: Honeys box set (bootleg), David Leaf's book, WAVES Charles Lloyd, Beach Boys 12" medley single Jap. import 12 songs. Surfin' USA ep, Johnny Rivers/Brian Wilson Help Me Rhonda single, SMILE album cover - good prices or trades in return. J. Davison, 27 Canterbury St., South Shields, Tyne & Wear, NE33 4DQ.

BEACH BOYS SET SALE: Pic. covers, promos, Spring, covers and related items, rarities, tapes. Lots of goodies. Fair prices! SAE for list to Kevin Cooper, 60 Blackledge Street, Daubhill, Bolton, Lancs., BL3 4BJ.

FOR SALE: Several rare Beach Boys & related items (albums, singles, tapes). Spring album UK, STACK O TRACKS US, Good Time UK and a lot more. Ask for free list: Geert Beusen, Sittardeweg 104, 6412 CK Heerlen, Netherlands.

WANTED: Baby Talk single - Jan & Dean, SURFER GIRL and WILD HONEY Lps. Write to Grenville Towers, 66 Haddon Street, Normanton, Derby, DE3 6NQ.

COPPERTONE ALBUM - BEACH BOYS (FOR SALE): 14 all time greats contains the following tracks: Do It Again, I Get Around, Help Me Rhonda, California Girls, Darlin', Good Vibrations and Heroes & Villains, Cottonfields, Surfer Girl, You're So Good To Me, Do You Wanna Dance, Then I Kissed Her, I Can Hear Music, Barbara Ann. Anyone interested in a copy for £1.50 send a card to STOMP as if enough people are interested we can get hold of some copies.

CALIFORNIA MUSIC: 2 Kentwell Avenue, Concord 2137, Australia. CM63 is NOW AVAILABLE. 60 pages detailing the Surf Music Revival including Jan & Dean, the Beach Boys and all the others who have kept the musical genre alive. \$6.00 a copy AIRMAIL. (If paying by cheque not in AUSTRALIAN \$ add \$3.).

SURFER'S RULE is the name of a new surf music magazine from Scandinavia (both in English and Swedish). Subscription £3 for 3 issues. Send money to Goran Tannfelt, Lilla Mygaten 16, 11128 Stockholm, Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073, USA.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

## NEWS

Forthcoming new(-ish) product notwithstanding, the main news is the continuing improvement in Brian's condition. His weight has bottomed out at about 180 lbs and a recent photo in the LA Times showed him looking better than he has done since early 1977. The photo accompanied an interview (of sorts - see elsewhere in this issue) which was touted as his first for several years. More importantly, Bri turned up at the 4th July show at Atlantic City, before an estimated audience of 200,000 (it was a free gig, needless to say), and sang Sloop John B, came out from behind the piano to play bass every now and then, and observed that the James Watt affair "was very stimulating to us all" when the band were interviewed on national TV just prior to the show, which was by all accounts rather good. However, this could have been the only show attended by Bri on the current tour and, except for gigs actually in California, who'll turn up at a Beach Boys show seems to be open to debate. In Cleveland on 18th June, Brian, Mike and Dennis were conspicuous by their absence and Matthew Jardine handled the lead vocal of Runaway, which is still being introduced as the new single. Later in June, the band - with Mike and Dennis - managed three gigs in one day; following a 'proper' concert before 35,000 in the Robert F. Kennedy stadium, the Boys did a half-hour show on the White House South Lawn in aid of the Special Olympics (the MC was one R. Reagan, well-known Beach Boys fan and former film star) before springing across town to make it to George Bush's birthday party.

One reason why Dennis is an irregular performer these days could be the laser surgery he's recently undergone in an effort to combat his increasing vocal problems. Why Mike missed at least one gig isn't at all clear, but it might not be totally unconnected with his current divorce proceedings...

By the time you read this, Capitol will have released their latest compilation, BEACH BOYS RARITIES (scheduled for 5th August, but when did anyone ever release a Beach Boys record on time?). Some tracks are merely odd B sides - You're Welcome, Celebrate the News and the like - but what makes this a very special compilation is the inclusion of alternate mixes of existing tracks and previously unreleased cuts. The alternates are Good Vibrations, I Was Made To Love Her and In My Room whilst the new material comprises two 1967 tracks, The Letter (either live from the Hawaii shows or a WILD HONEY out-take) and With A Little Help From My Friends and a SURFIN' SAFARI reject, Land Ahoy. The other interesting track is a LIVE IN LONDON out-take, All I Want To Do. Phone calls to EMI reveal no plans for a UK release. The full track listing is:

Side 1:  
With A Little Help From My Friends  
The Letter  
I Was Made to Love Her (alt.)  
You're Welcome  
The Lord's Prayer  
Bluebirds Over the Mtn. (Dutch version)  
Celebrate the News

Side 2:  
Good Vibrations (alternate mix)  
Land Ahoy (Prod. Nik Venet)  
In My Room (alternate mix?)  
Cottonfields (single mix)  
All I Wanna Do (live)  
Auld Lang Syne (without Dennis)

The prospects for a new studio album in early 1984 seem to be getting brighter by the day; according to a semi-official US source, CBS have been told to expect something around then and a reliable UK mole informs that contracts have been signed between CBS, Caribou and Steve Levine for the latter to produce the tracks for said album sometime this fall. Could this be why Brian and Carl have reportedly been in the studio with Scott Matthews (drummer on most of KEEPIN' THE SUMMER ALIVE) of late, recording some new songs? Demos for Levine, mayhap? Watch this space. As stated above, Runaway is still to be announced at concerts as the next single, and the latest bright idea is to have a studio mix fading into a live version (recorded in Cleveland last June). One assumes the studio portion will be based on a track Adrian Baker cut for the song some months ago... that is assuming the notion ever amounts to anything, an unlikely occurrence, one feels. The projected B side was a live Santa Ana Winds, but that was back in mid-82! Finally on the record front, Brad Elliott's BRIAN WILSON PRODUCTIONS double album is tentatively set for October (it should be mentioned that Brad had a hand in the new Capitol compilation).

Those of you leafing through the John Tobler/Alan Jones Rock Lists Album book may have noted several BB lists, and may have also noted that one in particular - the Boys as backing vocalists on other records - is almost completely wrong. Not my fault, squire, it was OK when I handed it in; shoot the typesetter. All the other lists were accurate at November 1981, but legal hassles delayed the publication until this summer, hence the unreleased albums list includes the non-existent LANDLOCKED album. Ah, time...

Speaking of LANDLOCKED, or the bootleg thereof, the word from the US is that they're very, very hard to lay hands on; likewise the MADE IN USA boot. Contrary to the claims on the sleeves of both discs, there is no SMILE bootleg currently available, nor is there likely to be.

Hal Blaine, the legendary session drummer who played on most - if not all - Beach Boys studio recordings from Little Deuce Coupe to the SMILE sessions (as well as literally innumerable hits recorded in LA during the sixties and seventies - you name it, Hal drummed it...), is retiring later this year. Best wishes to a fine musician.

One of the less respectable tabloids asked two British rock stars to compile their top ten summer listening tapes; not surprisingly, Dave Edmunds had the Beach Boys at numbers 2 - Add Some Music To Your Day - and 5, Do It Again... but who would've thought Boy George's third favourite summer song is Little Deuce Coupe?

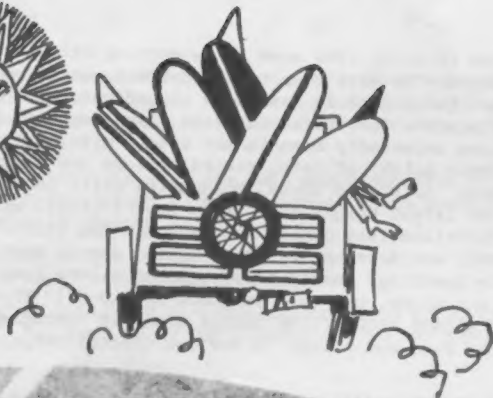
Chart news - THE VERY BEST OF THE BEACH BOYS entered at no. 5 on the album charts and moved up to no. 1 the following week. In the cassette chart it went in straight to no. 1.

The US chart action on Carl's What You Do To Me went as follows. HOT 100: 89 - 80 - 75 - 72 - 81 - 99. ADULT Contemporary: 38 - 30 - 26 - 22 - 22 - 20 - 20 - 35 - 42 - 46 - 47. No other singles have been issued from YOUNGBLOOD and the album has not dented the US Top 200 albums.

A nice package just released in Italy is a booklet and KTSA cassette sealed together. Unfortunately the book is in Italian, but it's a nice collector's item. If you are interested in a copy it's available from Aldo Pedron, Via Pastori No. 20/21010 Verghera Di Samarate, (Varese) Italy. For £3.00 including airmail postage - a bargain! Aldo is also the Director of an Italian Rock Magazine called Ultimo Buscadero in which Aldo has a surf corner where he reviews related albums. The latest issue has reviews on the Honeys, Fantastic Baggys, Surfaris, Dick Dale. Only snag is, again it's written in Italian, but for a sample copy send £2.00 to Aldo at the same address - IMO's are preferable.

First album release on Mike Love's Hitbound Records is PAUL REVERE RIDES AGAIN! which features seven tracks by Paul Revere and the Raiders including Love Potion No. 9 and I Heard It Through The Grapevine plus three tracks from guests including Eric Burdon (Ring Of Fire). Four tracks considered for use on ROCK N' ROLL CITY by Mike & Dean were Deadman's Curve, Sidewalk Surfin', Alley Oop and Please Mr. Custer. The latter two may be used on a planned album of novelty songs.

MIKE & AGD



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